

# The Advertising Media

Fall 2003  
Mon/Wed 11-12:50 CFA 232  
DMS 417/517 Registration # 309762  
Bernadette Wegenstein  
Office hours Tue 11-1pm, CFA 245A

Mon Aug 25 Introduction  
Wed Aug 27 Screening: Production Notes

## HISTORY AND METHODOLOGY (Structuralism and Poststructuralism)

Wed Sep 3 Worldly Philosophers: the Economic Revolution  
Barthes: Rhetoric of the Image  
Barthes: Elements of Semiology I

Mon Sep 8 Cannes Archive introduction and pass word<sup>1</sup>  
Sandage et al: Why and how did advertisement evolve  
McLuhan: Ads  
Barthes: Elements of Semiology II

Wed Sep 10 Student presentations

Mon Sep 15 Barthes: Elements of Semiology III  
Greimas: Structural Semantics, Introduction  
John Storey: Structuralism and Post-Structuralism

Wed Sep 17 Student presentations

Mon Sep 22 H.K. Nixon: The Functions of Advertising  
Custus: The Place of Ethics in the Field of Advertising  
Scott: Human Instincts  
Woodward: By Your Skin and Your Teeth  
Osborn: How Advertising Aids Civilization  
Barthes: Elements of Semiology IV

Wed Sep 24 Student presentations

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<sup>1</sup> As an authorized user within DMS' subscription to the Cannes Lions Archive you have access to:  
\*This years Cannes Lions winners (shortlist and all entries coming soon)  
\*Over 70,000 other Cannes Lions ads, fully viewable as Quicktime files or j-pegs  
\*All winners since 1990 and all entries since 1998 through Film, Press & Outdoor  
\*A selection of 50-60 outstanding new TV spots per month  
\*Cross-referenced credits for all ads  
\*Playlist functionality, allowing you to create online compilations and send them to other subscriber  
\*...and the new Cannes Lions Profiles - online showreels and biographies for directors and production companies

## **CULTURE CRITIQUE (Frankfurt School, Marxist critique, Resistance)**

|            |   |
|------------|---|
| Mon Sep 29 | No class  |
| Wed Oct 1  | Adorno and Horkheimer: The Culture Industry<br>Marx and Engels: The Ruling Class<br>Habermas: The Public Sphere                             |
| Wed Oct 8  | Student presentations   |
| Mon Oct 13 | Hardt and Negri: The Multitude against Empire<br>Benjamin: Work of Art in Mechanical Age of Reproduction<br>James Lull: Hegemony and Media  |
| Wed Oct 15 | Student presentations   |
| Mon Oct 20 | Klein: NO SPACE   |
| Wed Oct 22 | Student presentations   |
| Mon Nov 3  | Klein: NO CHOICE  |
| Wed Nov 5  | Student presentations   |
| Mon Nov 10 | Klein: NO JOBS  |
| Wed Nov 12 | Student presentations   |
| Mon Nov 17 | Klein: NO LOGO  |
| Wed Nov 19 | Student presentations   |
| Mon Nov 24 | Penley: Feminism, Psychoanalysis, and the Study of Popular Culture<br>Wallace: Negative images: Towards a Black Feminist Cultural Criticism |
| Mon Dec 1  | Course Summary  |
| Wed Dec 3  | Student presentations   |
| Mon Dec 8  | Final Essay Exam (one hour)   |

## Readings

Roland Barthes: *Elements of Semiology*, Hill and Wang: 1967 (French 1964)

Naomi Klein: *No Logo*, Picador: 2002 (1<sup>st</sup> 2000)

both available at UB bookstore

All other readings can be downloaded as pdf files from UB course reserve (type dms417 or dms517)

All other readings download as pdf files from UB library course reserve: click on UB libraries catalog, click online reserve, type in dms417 or dms517 (no space) under course number (typing in my last name will give you all course reserve material from both of my classes).

## Cannes Archive

The Password can only be given out for INDIVIDUAL use and for specific course related research. As an authorized user within DMS' subscription to the Cannes Lions Archive you have access to:

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## Required Student Activities

Students must actively read all reading assignments (see syllabus) and discuss them during Monday theory sessions (students will present 5-10 minute long kick-off on weekly readings). On Mondays the instructor will present the readings critically engaging students in discussion. On Wednesdays 2-3 students (small student groups are possible) will present an advertising critique using the Cannes Archive databasis or other sources. The critique will apply insights from the readings, and is possibly of intercultural nature. The presentations should be 20-30 minutes long. All students have to attend classes regularly. Students who miss more than 2 classes lose percentage points from their total grade.

## Examinations and Requirements

On December 8<sup>th</sup> 2003 we will hold a final essay exam during which students will be required to answer questions from all readings. The questions will be open, and the one hour essay will merely test their ability to sum up crucial theoretical questions raised in the readings. In addition, students are required to hand in a written or web-based ad analysis. Possibly, this will be the refined or final version

of their in-class ad analysis. The themes are open and can be of empirical nature. Students are invited to discuss possible themes with the instructor handing in proposals no later than September 24<sup>th</sup> or earlier. The length of the written ad analysis will depend on the topic, but will roughly be of 20 pages and include a critical bibliography.

### **Grading Policy**

30 % Participation in class; attendance

20 % In-class ad analysis

25 % Final essay exam

25 % written/web-based ad analysis

### **Students with Disabilities**

Students with disabilities (physical, learning, or psychological) which may make it difficult to carry out the course work as outlined, and/or requires accommodations such as recruiting note takers, readers, or extended time on exams and assignments, may contact the Office of Disability Services, 25 Capen Hall, 645 2608, and also the instructor during the first two weeks of class. ODS will provide information and will review appropriate arrangements for reasonable accommodations.

### **Incomplete Policy**

Incompletes are only granted in the case of legitimate, documented emergencies, and only to students in good standing in the course.

### **Plagiarism**

Plagiarism is literary theft and a betrayal of trust. The term is derived from the Latin word for kidnapper and refers to the act of signing one's own name to words, phrases, or ideas, which are the literary property of another. Plagiarism comes in many forms, all to be avoided: outright copying or disguised use of words and phrases from an unacknowledged source. This includes copying and pasting from any online source. To avoid Plagiarism, students are encouraged to make it their habit to put quotation marks around words and phrases, or to isolate and indent longer passages that you are using from someone else's writing. Students can cite the source in a footnote/endnote, or within parentheses in your text. The penalties for Plagiarism can be severe: from an F for the particular assignment, to an F for the course, and to referral of the case to the Dean of Undergraduate Education for administrative judgment.